



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

APRIL 76



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FOCAL PLANE

Perhaps in a large organisation or a growing concern one can find life becoming increasingly insular. One's isolation to one's department and its immediate surrounding staff members locks out contact with an increasing number of co-workers in other facets of the business. Like those little fat globules you sometimes find floating in your early morning cuppa', floors, sections or departments seem to drift apart and form their own little 'bubbles' 'till perhaps at the Christmas party it's a case of, "Oh hullo er.. Mr.. er.." You know the person by sight from the lift or the showroom. You are aware of them throughout the year. Perhaps you even know the department they work for. Beyond that, the communication breakdown. Unless your company has an active and well supported social club of some sort, Mr. Whoever-he-is receives and gives a mumbled 'Good Morning' with - perhaps - a smile.

Thinking of C.S.I.R., S.A.B.S., and others, we decided to take the plunge and suggest the forming of a camera club or group in our organisation. There was much trepidation floating around when the idea went out in our bi-weekly newsheet. Our main concern was to kill in people's minds the false impressions that the words 'Camera Club' usually generate. A bunch of well-heeled, highly technical boffin-types with cases a-bulge with Nikons, Hasselblad, and Arriflex seems to be the picture carried around in the minds of those who own a camera merely for holiday and birthday snaps. We extolled the virtues of the Instamatic in our little article and stressed that the proposed 'club' would help the 'cartridge-loaders' to learn how to take better pictures. A photographer with an Instamatic could produce far better results from instruction than the average 'happy-snapper' with a 35mm auto-reflex.

We sat back and waited, hoping that some would rise to the bait and join our proposed happy throng. Came the first lunch-time meeting, and twenty eight people had made themselves available. The next week, a mini-exhibition of our existing slides and prints and a chat about what we had as far as equipment and pet photographic subjects went.

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RETICULATION WITHOUT TEARS
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EDITOR : BARRY CROSS

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COVER PICTURE : GIRL by
Malcolm Lyle ARPS APSSA

slides and prints. The standards were definitely above average as was the amount of thought and knowledge put into them. For starters, twentyeight more people around the building know each other, twentyeight people have started a camera group (which probably will soon escalate to a proper club) and most remarkable, none of them are members of photographic clubs! I think this last fact is the most startling of all. Why not try this idea where you work, we may unearth thousands of dormant photographers of tomorrow!

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HONOURS & AWARDS

Here's the report from our friend May Sim and good news for the ones who 'made it' in February. Particular congratulations are in order for Roy Johannesson and that incredible hat trick man Franklin J. Sanborn! Well done all.

Please take particular note of the closing date and addresses and the rules and regs. Still can't get over that triple fellow!

".. HONORARY FELLOW awarded by the Board of Directors to:

JOHANNESSON, Roy, E., P.O. Box 1150, Cape Town 8000.

SUCCESSFUL APPLICANTS - FEBRUARY 1976

Monochrome Prints - Associate:

BATES, Brian, 19 Westmeath Road, Parkview, Johannesburg 2001

DULIGAL, Eric, A., 30 Ireland Avenue, Eldoraigne 0140.

KLOMFASS, Noel, P.O. Box 41394, Craighall 2024.

MARAIS, Louis, B., P.O. Box 3954, Pretoria 0001.

YUDELMAN, Dale, H., 131 Roslin Street, Sydenhan East, Johannesburg 2001.

Colour Prints - Associate:

KLOMFASS, Noel, P.O. Box 41394, Craighall 2024

ROBERTSON, Garth, 17 Wychwood Avenue, Linkside, Port Elizabeth 6001

SANBORN, Franklin, J., P.O. Box 81043, Parkhurst, Johannesburg 2120

(N.B. This success qualifies Mr.

Sanborn as a TRIPLE FELLOW).

Colour Slides - Fellow:

GREEFF, Gerry, Box 1409, PRETORIA 0001

FLAX, Abe, P.O. Box 3435, Johannesburg 2000.

GERRETSEN, Humphrey, 61 Errol Drive, Framesby, Port Elizabeth, 6001

HARMSE, B.C., Box 58, Evander 2280.

LE ROUX, Dr. Francois, 47 Caledon St. George 6530.

LOUW, Louis, P.O. Box 66, Odendaalsrus 9480.

MAGILL, John, S., 14, 5th Av., Houghton, Johannesburg 2198.

SARGEANT, Percival, A., Bon Accord, 16 Wembley Ave., Plumstead 7800.

SIM, May, 40 Acacia Way, Pinelands 7405.

STAAL, Hermann, P.O. Box 9284, Eros, Windhoek 9103.

WESSON, John, 32 Gawie Theron Ave., Glen Harmony 9430. *

Total entries in these sections:

Monochrome Prints : 11

Colour Prints : 4

Colour Slides : 27

JUNE APPLICATIONS : (Closing date 30-6-76)

As the honorary secretary will be away during June, kindly send all applications for honours (and last-minute requests for entry forms) to committee member:

Mr. K.N. Halliday,
8 Manatoka Avenue,
7405 PINELANDS (Tel. 53-3201)

CREDIT SYSTEM:

The Credit System, as currently applied, ensures that credited prints, slides, films, etc. will automatically be accepted provided they are submitted in one or all of three subsequent applications made within eighteen months of date of original application. Thereafter, such credits will become null and void. To benefit from this system the applicant must include the credits in the subsequent application(s). For example an unsuccessful print candidate who has been granted five credits should re-submit the five credits plus an additional seven prints. Credits may be placed in any order preferred by the applicant. Subsequent applications should be marked with the new serial number though if possible the original serial number should still be visible. In the case of slides, the new number could be shown on the reverse of the mount. Prints: Print credits must bear the special stamp and signature. Slides: Credits must be returned with the seals intact.

Delete Fellowship or Associateship at the top of the application form.

Add the postal code to your address.

Pack your entries carefully - especially slides.

Pass Mark - 75%

NEW MEMBERS

For those who have not seen an application form the basic requirements are as follows:

<u>Associateship</u>	No. of prints, slides, films <u>slide series</u>
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Monochrome Prints	12
Colour Prints.....	12
Combination of above.....	12
Colour slides.....	18
Ciné Films (any subject).....	3
Slide Series (recommended maximum length 15 mins)	3

CLOSING DATES: Every Year - 31 January
30 June

(Sgn.) May Sim
HON. SECRETARY

FUJI INTERCLUB

By the extremely narrow margin of four points, the Fuji Interclub Competition (first round) was won by Edenvale, the score being 438 to 434. Our thanks to Amy and Reg Ansell and Terry Smit of Benoni, who judged the contest. Fifty transparencies were entered by each Club and the three judges, judging independently (as done in Salons), could award up to five points each per slide (a maximum of 15 points per slide).

Certificates of Merit were awarded to Joan and Jas, and to Frank Weber (a member of both Clubs but who entered for Edenvale) and to Jean Laurie of Edenvale.

WHAT DO I WISH TO PHOTOGRAPH?

During my twenty years of work as a photographer for LIFE I invariably found that the quality of a photographer's work was directly proportional to the interest he took in his subject. Good picture editors know this and prefer to assign photographers to cover subjects

that they like. In this respect, amateurs are even better off than professionals, because they are free to photograph whatever subject interests them most. Unfortunately, not all amateurs take advantage of this priceless opportunity of choice. Instead of pursuing their own course, they follow the trends and fashions, listen to the voices at the photo club, or imitate the work of other photographers whom they admire. In other words, they give up their prerogative to be photographers in their own right, abdicate their individuality and conform. This puts an end to all creative aspirations.

In my opinion, photographers who have to ask what they should photograph are to be pitied. They are not what I call "photographers" - people who use photography as a means to an end, the way a writer uses words; to communicate with others. They have fallen in love with shiny gadgets; they have succumbed to the prestige associated with expensive cameras; they enjoy playing the role of a photographer, which they consider glamorous. They endlessly test their lenses for sharpness and their developers for graininess; they are walking encyclopedias as far as photo lore is concerned; they own the finest photographic equipment and are proudest of the fact that they can make grainless blowups from 35mm negatives. But they never make a worthwhile picture.

In contrast to these pseudo-photographers, real photographers, paradoxical as this may sound, are interested in photography only to a point; their real interest is in their subjects. They are fascinated by people, faces, social problems, girls, insects, birds, bats, hiking, you name it. And because they are intensely involved with certain types of subject or activity, they have to make pictures of the things they love, *because by this they can possess them*. Photography enables them to annihilate space and arrest time, to bring the Taj Mahal into their home, to preserve forever the beauty of a loved face or the memory of golden days, or to share their feelings with others. And only because a good

characteristics, potential, and limitations of the photographic medium.

What kind of subject are you interested in? What do you want to preserve in picture form, take home with you, contemplate again and again, or share with other people? And never mind the other guy, his favourite subjects, his hang-ups. Each person is different from any other. Therefore, no matter how unusual your interests, go right ahead, pursue them to the very end. And no matter how rare your subject, somewhere there is someone who shares your interest, with whom you can communicate. To go ahead and do what you are compelled to do, in your own way, with conviction and pride is the only way to fulfillment in photography.

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OF PEOPLE & PLACES

Here's a pot-pourri of the things people do and what they say. Snippets of information on clubs here and abroad. In fact, News and Views are 'Looking In'.

... I, like a good many other members did not think that it would ever happen .. that we should lose Lionel Bevis .. but happen it has, for at the end of January he is moving to Johannesburg to live and the Club, without him, will never be the same. How many of you are aware of just how much 'backroom work' Lionel has been responsible for? Your Committee knows for we have had the formidable task of finding replacements .. plural not singular .. to take over all the many tasks he has done so willingly and silently. PSSA have also been made aware of just how much work was involved in running the recorded lectures division and we are happy to announce that they have made him an Honorary FPSSA!! Lionel, please do not lose contact with the club and let us know how you are getting on. You will hear from us via PAN.

Thanks to Pan, Durban Camera Club.

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From *Viewfinder*, Journal of the Federation of Indian Photography comes this heartwarming news:-

membership of the UNO and also to take steps to make the nearness and warmth of the FIAP felt in the countries at the periphery, away from Europe. There was instant response from the delegates, who took up my suggestion of photography being a "Supra-National Language."

* * * * *

From PRETORIA'S FLASH MAGAZINE.

Dear Editor,

I think SPIX has expressed a valid point in his January article on the excess of Photographic Clubs in Pretoria.

There is far too much diversion of talent and energy in the situation now existing and the time has come for, at least, a partial union of clubs to consolidate the talents that are scattered through seven separate bodies each going their own small way and each losing the vast benefits of the talents of artists - great artists in many cases - whose work is not at present seen outside their parent clubs.

It would, perhaps not be possible - or practical - to fuse all the Clubs into one but, surely, say, THREE Clubs instead of seven could give photographers far greater benefits, in the variety of condensed art and talent they exhibited, than is at present the case. The opportunity to learn from a wider variety of styles, subjects and techniques on any meeting night, would be just that much greater by virtue of the wider range of talents of the members.

It would be natural of course, to assume it would be necessary for such, larger, clubs to have more than one meeting a month.

This is a point for clubs to consider.

But then, even as the state exists at the present, I think it would be a great idea for the various Pretoria clubs to form a Union and have a combined meeting possibly once a quarter. (See overleaf for Editor's note). It could be run on the same lines as an ordinary club with the usual competitions. Clubs would not compete against each other but all their members would be fellow members of the "Quarterly Club". Year end competitions could take the same form, and the "Quarterly Club" would issue

graphy in Pretoria.

May ALL the Clubs think about it.

Keep it up SPIX

AUBREY ELLIOT A.P.S. (S.A.)

(Comment)

An Inter-Club Committee has been established after the Congress in Pretoria in October. Each Club has two members on this Committee which meets quarterly. When a problem suddenly crops up this committee could arrange an earlier meeting.

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The Cape Town Photographic Society moved into their own premises in Jarvis Street, Cape Town, in February and I was invited to one of their Cine Meetings. I was most impressed; it has all been done out very tastefully - an entrance hall, the main hall, kitchen (tea was served in china cups), upstairs was the projection-room and Committee Room. We certainly wish them all the best in their new home. Their Members have worked terribly hard to reach this goal.

Well done Cape Town Photographic and thanks Cape Cine World.

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CLUB POSTER COMPETITION AND CLUB EMBLEM COMPETITION.

Both these competitions are being reopened, and a number of entries have been received already. However more are needed. The Club poster is to advertise the club's existence, and is to be displayed in shops, schools, and other large organisations in an endeavour to attract new enthusiastic members.

The Club emblem competition is for a design to be adopted as the official club emblem. This will then be available to members as an introduction to their films and slide series, as well as for use on club notepaper and for our Best of the Year public shows.

Would all members please try to submit a design in these competitions. All entries should be handed to myself or any committee member at our normal meetings.

TREVOR WILLIAMS

From 'Viewfinder' Bluff Camera Club.

*Food for thought for other clubs?!
Whereas you probably have your emblem problems sorted out, have you thought of embellishing the notice board of your local library with a poster?*

HINTS AND KINKS

From next month we hope to introduce a Hints and Kinks section. Many film makers have discovered little tricks that can be useful to fellow film makers not found in textbooks.

A little trick worth remembering is to cover the lens for a moment at the beginning of each movie shot. This will result in a black frame or two - very useful when editing the film. One can easily identify the beginning and the end of a scene and no valuable frames will be lost when films are cut and spliced together. If a black frame is left in, its duration on the screen is so small that the audience will not notice it.

If you have any hints or kinks that may be useful to other members, let us know and we will pass it on.

DAN MARAIS.

A good idea from "Reflex", Johannesburg Photographic.

.....

An excellent 'shoulder-chip' remover from Bloemfontein Camera Clubs "Light Reading".

From : The Shutterbug; submitted by Dr. Ronnie Rautenbach.

Take Heart:

It is not the critic who counts, not the man who points out how the strong man stumbled or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes up short again and again; who knows the great enthusiasm, the great devotion and spends himself in a worthy cause; who at best knows in the end the triumph of high achievement; who at the worst, if he fails while daring greatly; so that his place shall never be with those cold and souls who know neither defeat nor victory.

IVAN WATSON

From 'Sub-Standard', Journal of the Durban Cine 8 Club we spotted this Editorial. Harsh words perhaps, but at least constructively harsh from a man who knows the game backwards. Ivan's column in "Movie

about a bit of interclub swapping when you've finished those old copies - (if you can bear to part with them.)

YET ANOTHER CHALLENGE

Another challenge that has been handed out is by that doyen of amateur film-making columnists, Ivan Watson. In a recent "Movie Maker" he writes:-

"Ninety per cent of all amateur movies aren't bad - they're pitiful. They rate a contemptuous zero because most amateurs never LEARN anything about the craft of film-making.

"Some people have been shooting film for 10 years or more. Why haven't they learnt even the ABC of the craft? I tell you, they don't even know there is anything to learn. They think film-making is all a matter of experience. Expose enough film and sooner or later you're home and dry. To say that, 'you can learn by doing' is a dangerous half truth. It can mean that you just go on making the same mistakes over and over. The language of filming has to be learnt. This is a basic requirement and one that's most ignored.

"Professional movies at the touch of a button" are about as likely as a work of art from a chimpanzee. Nothing comes with the camera except the capability to shoot a series of photographs, which, when run through a projector, create an optical illusion of movement.

"How many amateurs have studied the theory of film or made any serious attempt to learn its language?"

Well! Ivan Watson's remarks are certainly challenging, and although we must not take the criticism too hard, we must ask ourselves what we are going to do about it - nothing? Don't for goodness' sake sell or give away your camera in disgust. Rather, buy or borrow books on film-making or take a course such as is being conducted at the Natal College of Advanced Technical Education, learn the language and practice the art.

One of the best ways will be to make an attempt to script the story outline sent out with the Sub Standard recently. Another way will be by joining in the making of a Club production. By this means you can learn from others, and also contribute your bit for the benefit of all.

"EXPERIENCE IS WHAT YOU GAIN BY MAKING MISTAKES YOU WOULDN'T HAVE MADE HAD YOU HAD THE EXPERIENCE".

WAKE UP!

In the March issue of the Mondeor Photographic Society "Newsletter" the retiring editor Norman Lawrence wrote an editorial which is a real appeal. We publish it here for it is not only an appeal to Mondeor as we see it, but an appeal to many clubs. You may not have to read between the lines to recognise YOUR Society of Group. I see it in so many magazine reporting on previous month's meetings where attendance and activity is written up as poor, disappointing, low, dropping, negative etc., etc.

What is the matter with us? No, no, don't take the easy way out and blame it on T.V. Modern man is just becoming spoilt, lazy and plain apathetic. This factor alone is slowly causing the slackening and ultimate ruination of societies and even countries! Let's read the editorial, privately draw our own parallels and then proceed to show our friends, clubs and the whole country that we are alive! We share and enjoy one of the most fascinating and rewarding hobbies on Earth. Let's be thankful we have this interest, and do something about it and not just leave it to the thankless few to do all the work and competing. Come Alive!

"..When a new committee is elected, your Scribe will not be seeking re-election and the preparation of the News Letter will pass to other hands. Maybe our members will welcome the change - and so they should. A man doing the same thing all the time is apt to get stale. Another thing is that you may get less "moans". This month's effort or moan is an old one, and I hope that this is the last time I will have to make it!

Mondeor Photographic Society is dead! Yes DEAD - I said. All right we do hold regular meetings, we get together for a chat and a cup of tea - we listen to a talk - we see and judge some two or three slides or

we see a film (generally an old one or a visitor's one). But that is all! We are supposed to be a photographic society but we are not photographing - we are not producing anything! Apart from this even, it seems that we are too busy, tired, otherwise occupied (delete which doesn't apply in your particular case) to pitch up at the meetings. Your committee arranges these meetings for YOUR benefit - certainly not for themselves. All right - I know we are a small group, and most visiting speakers are prepared to come out to talk to a small group - but not to a handful of people. Why are we a small group? Why can't we attract and keep new members? Not because our meetings are dry and un-interesting. Not because one cannot learn from them. On the contrary I believe that our organisers are doing an excellent job. Nor are we a stuck-up unfriendly bunch of people, unwilling to help a newcomer. No, I believe it is because it is a club where members produce nothing. We neither stimulate the newcomer nor ourselves. Do you know that it is a condition of membership at MPS that film workers submit at least one film per year and slide workers a minimum of twelve slides?

For obvious reasons your committee is unable to enforce this ruling.

Now what about the competition scene? In past years we had at least three competition nights - or was it more? Now, in order to avoid embarrassing visiting judges by asking them to adjudicate a small entry, we have put our major competitions together for our March meeting, and leaving our Set Subject competition for August.

This year we have a reasonable entry for the Oscar Slide series, a small entry for the other slide competitions, but a ZERO entry for Beginners Slides and Beginners Cine and also a zero entry for the Cine Oscar! Now we will accept that to produce a film of Gold standard - which is the standard expected for Oscar entries can take 12 to 18 months to produce; thus if you haven't started working on your 1977 Oscar entry, you should start pretty soon! Remember there are no restrictions on subject matter, length and so on - in fact the only restriction is that your entry should not have previously been entered in an Oscar.

given and both film makers and slide workers produce a film or a slide series to incorporate that which was specified. Generally some eight months are available to the member for the preparation of his entry. Elsewhere in this issue is a reminder for the 1976 Set Subject competition.

So, in conclusion, what I'm saying is that when we talk about the club or MPS, we are talking about you and me. Yes - you and me. It is up to you and me, not some nebulous body, the club, or the Committee - you and me - to put MPS back where it belongs. As individual members we must become more active. Let us have an entry from each member for the set subject and for next year's Oscar or one of the other competitions for that night. Let us see that whenever we meet someone who is at all interested in photography, we tell them the benefits of joining a photographic society and bring them to a meeting. Let us stop relying on the other guy. Let us stop resting on our laurels. Make the effort now and get Mondeor out of the rut it is in. Mondeor has always been a small club compared to JPS and ACC, but until recently it has been a very active club and has awards to prove it.

Help put Mondeor back to the position it should be in!"

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CUTTING ON ACTION

From THE BENONI CINE CLUB

CUTTING ON ACTION

Cutting, or editing on action is a comparatively straight-forward technique that can greatly improve your films by giving them an extra 'polish'.

The conventional method of making a film is to take an initial long shot which establishes the scene, and this generally changes to a medium shot which may include a certain action seen from a distance and then this progresses, in turn, to a close-up giving the details of that action.

It is important, of course, to remember to change the camera angle between shots so as not to approach the subject in a series of jerks, or 'jump cuts'.

clearly-defined action is taking place we use the 'cut on action'.

A secondary consideration is that a splice made where there is continuous movement going on is far less noticeable than a join between two static shots.

Cutting on action simply means filming the same action twice - once in medium shot - and then again in close-up. There is nothing to prevent you from using this technique when moving in from long shot to medium shot, but the action will not be so clear, not its emphasis or importance so great, where the eye may be taking in other activities or a much larger area in the all-embracing long shot.

After the action is filmed in both medium shot and close-up a point is selected in the overlapping action where your cut is to be made.

Precisely where do you cut this matching action? Cutting at the half-way stage of the actor's movement is seldom satisfactory as we do not really require to see quite so much of the close-up. This does not in any way lessen its effect, as the close shot, because it excludes every bit of extraneous material and rivets the audience's eyes to the most important details, is filmically the strongest shot in the film makers armoury.

There is no hard and fast rule, though, for it is clearly dependant upon the idea which you are trying to convey. In spite of what has been said about keeping the close-up short it may even suit the film if this shot, of say the actor's face, is held for some length of time in a special case where the next sequence is going to be a flash-back or a portrayal of his thoughts.

One objection to filming the complete action twice is obviously the expenditure of film, particularly as you know that you will not be using the final length of the medium shot and the first part of the closer material. Why not trim it slightly in the camera and only film twice from roughly the half-way stages?

By getting your actor to start from a midway point the result would almost certainly be a jerky performance on the screen, as the necessary momentum had not been established for the follow through at normal speed.

As you will have realised, the whole technique of cutting on action relies

upon your actor being able to repeat his performance for the benefit of the camera. Where the action is out of the film maker's control however, and cannot be done again a second camera working closer to the subject or using a telephoto setting will adequately fulfil the requirements.

Even with one camera it is sometimes possible to successfully cut on action provided that you are filming a repetitive action. For example, a motocross rider will hardly dismount - pull his machine back along the track and take off over the leap again for you to film him from a different angle in close-up! But on his next lap he will inevitably aim for his same line over the jump and any slight difference would not be noticed when you film him close from a low angle.

It is better to join the two shots leaving a fair amount of overlap and and reduce this gradually as the film is 'rock and rolled' back and forth in the editor. Trimming too vigorously at first, can lead to the realisation that suddenly there is a break in the action which cannot be remedied.

A viewer/editor that accurately marks the frame in the gate is virtually essential.

Cuts on action make your films smoother and will give them a touch of professionalism - but it is very true to say that they are at their most successful when the audience is completely unaware of them!

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IMAGE IS...

Just about here! For months we've muttered about it. Talked about it. Promised about it. Apologised for it. Queried it. Wondered about it. Despaired over it. Made you sick with continual repetition of just the name.....

Now it's here! And the closing date is May 30th. Firstly - and most important to a large majority of transparency members - its going to be full full full of glorious colour!

Our dear old mag News and Views will not be disappearing. Image will start by appearing quarterly, or seasonally if you prefer, and the present format

will continue in interim months with only a change in name. So colour workers, now's your chance. Send in your best trannies now! (Did you read the previous article?) In the beginning there will only be four covers per year. Only four centre-spreads per year. One of them could be yours. Your favourite slide could appear as a cover on the bookshop shelves. Yours could be the portfolio inside! The circulation figure of the magazine will shatter you. This has been well worth waiting for, for this will be big!

It will put PSSA on the map nationally and internationally in full size magazine format. It could also put you on the map. We reckon this is going to be the biggest thing that ever hit South Africa. A 50 pager in glossy rich colour full of interest, enjoyment and your shots, with full acknowledgement.

Start sorting those slides. Send them together with your name, address, personal and relevant technical data (if available), the name of your club, (we want this to feature too if applicable) and a self-addressed stamped envelope to us. Please mark your package "Image Entrant" and send in to PSSA, P.O. Box 2007, Johannesburg 2000.

Don't stop there, if you have articles, hints, tips etc., let's have them too. Send to the same address. Remember closing date is darn close!

Black and White workers. Now you're up against competition! Is the Black and White photograph closer to art in line and tone than colour? If you say it is, you have twice the chance to prove it by sending prints for the interim issues.

Image, in the two formats, will thus still appear 12 times per year, but with the bumper issues every quarter.

CLUBS TAKE NOTE

All members of your club, be they members of PSSA or not, will be receiving the quarterly bumper issue IF you send us their names and addresses. Omit to do this and you will end up with some very unhappy members when they see others with the magazine!

I make a personal and most urgent appeal to you now, Chairmen, Editors, Secretaries, Committee Members, it is

complete list of the names and addresses of your members. Please treat this as a matter of utmost urgency. We don't want to disappoint anyone and we're sure you don't either. Image is on the way!

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LETTERBOX

Some months back, Geoff Paxton wrote us regarding - amongst other things, Honours and Awards judging. We are pleased to print a reply from the Chairman of Honours and Awards Mr. G. Whittington-Jones APS-SA.

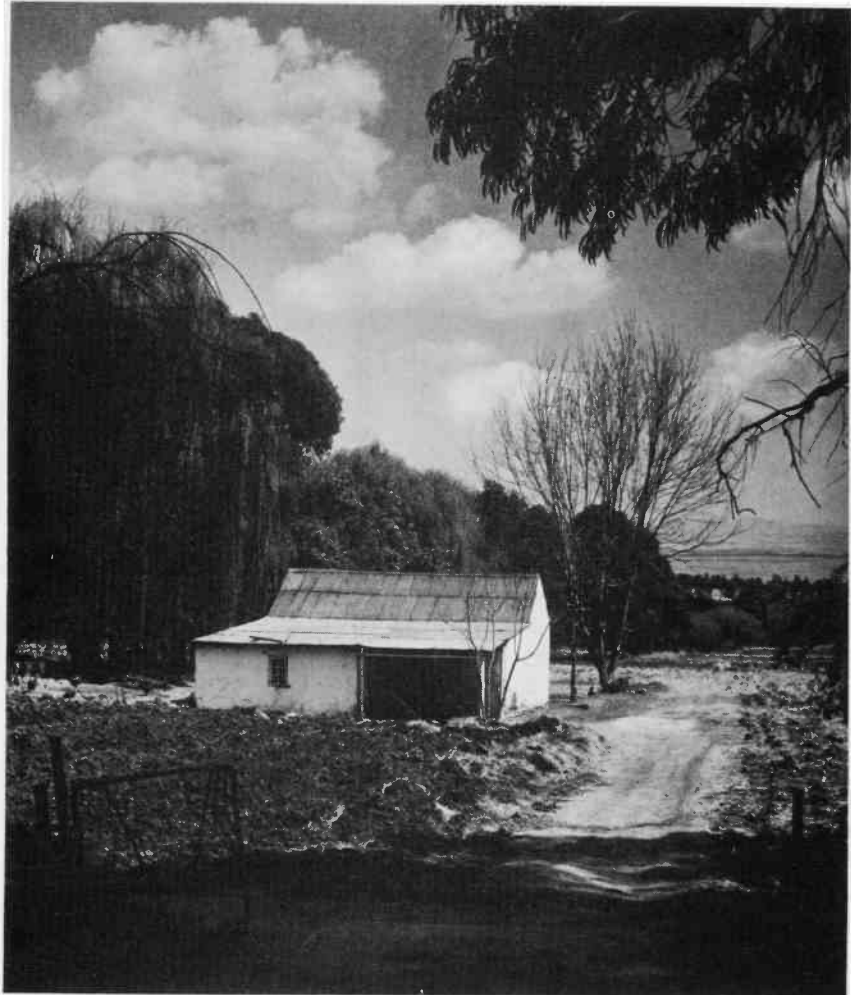
"...I read Mr. Paxton's comments (News and Views Nov. 1975. P35) .. "To Infinity" with considerable interest, also his views on who should, or should not act as Judges (Photographic!). I will take the latter first.

I have always considered judges as a race apart, and have long since realized that good photographers do not necessarily make good judges. Many, but by no means all photographers, tend to view others in the reflection of their own work. Their judgement is therefore inclined to be stereotyped and often irritating. Neither do I share the views of the Editor of "Viewfinder" that only Salon exhibitors should be judges. Does a music critic have to be an international performer to comment? One of the greatest writers on English cricket in the "Guardian" was Neville Cardus, who never played serious cricket in his life, but loved the game. He later became one of the foremost Music Critics of all time and never played an instrument! Which Province did Charles Fortune play for? One of the best Commentators of them all.

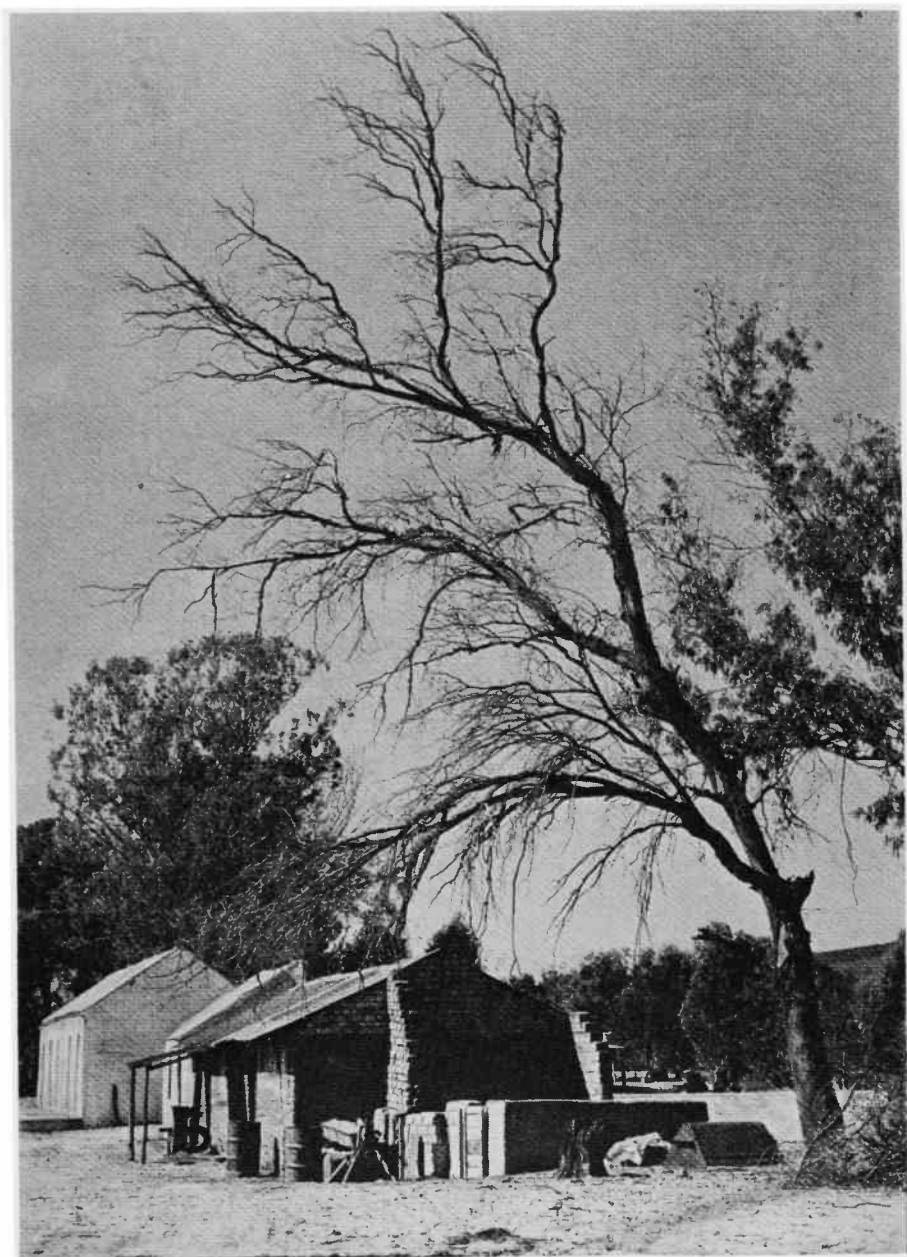
There have been a number of books published in South Africa recently illustrated by some brilliant photography...all by South African photographers. None has appeared in a Salon, but would the author be regarded as incompetent?

The Salon acceptance is only one method of evaluation and I accept it (with reservations), but the Editor of "Viewfinder" should look beyond the limits of his self-imposed horizon, and incidentally become a little less verbose.

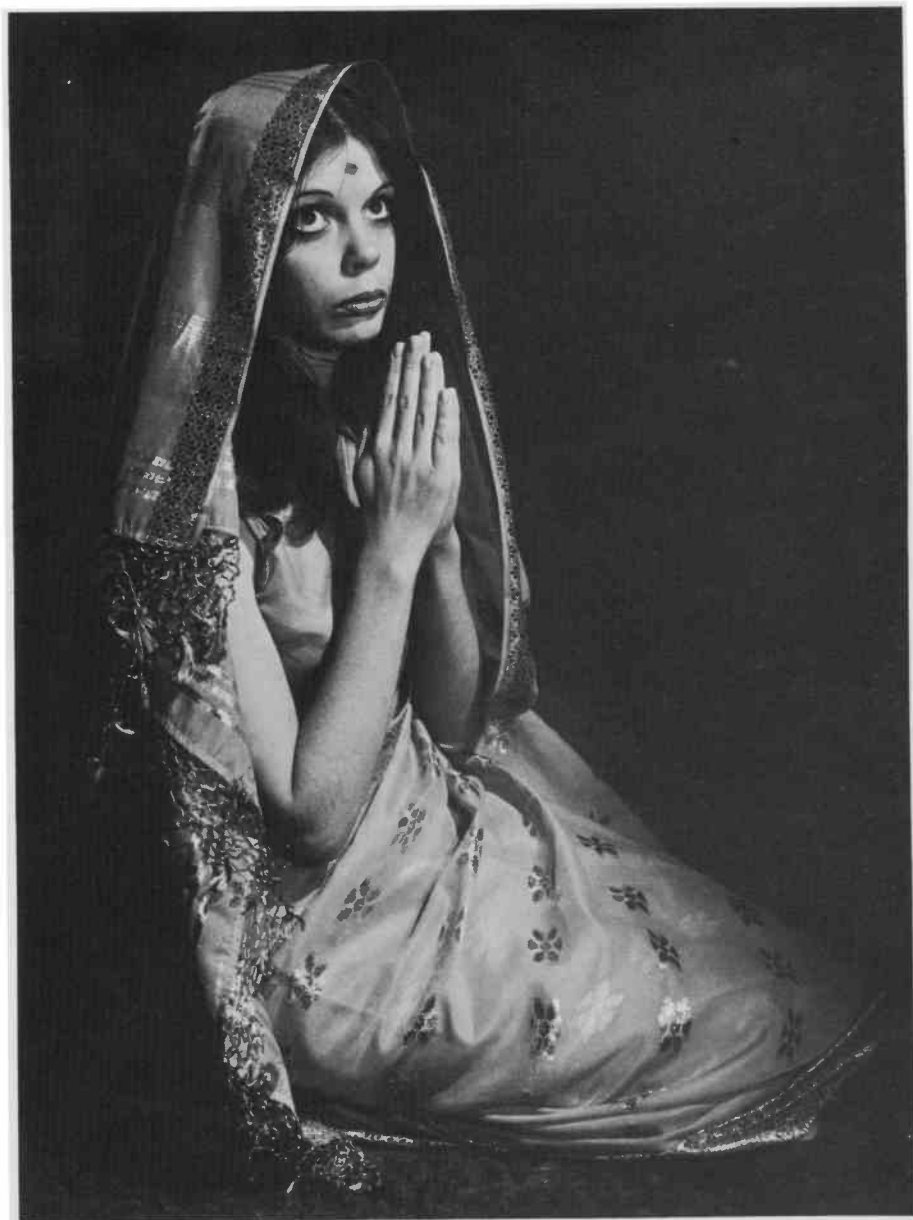
TRANSVAAL HOMESTEAD by Eric Duligal A.P.S. S.A.



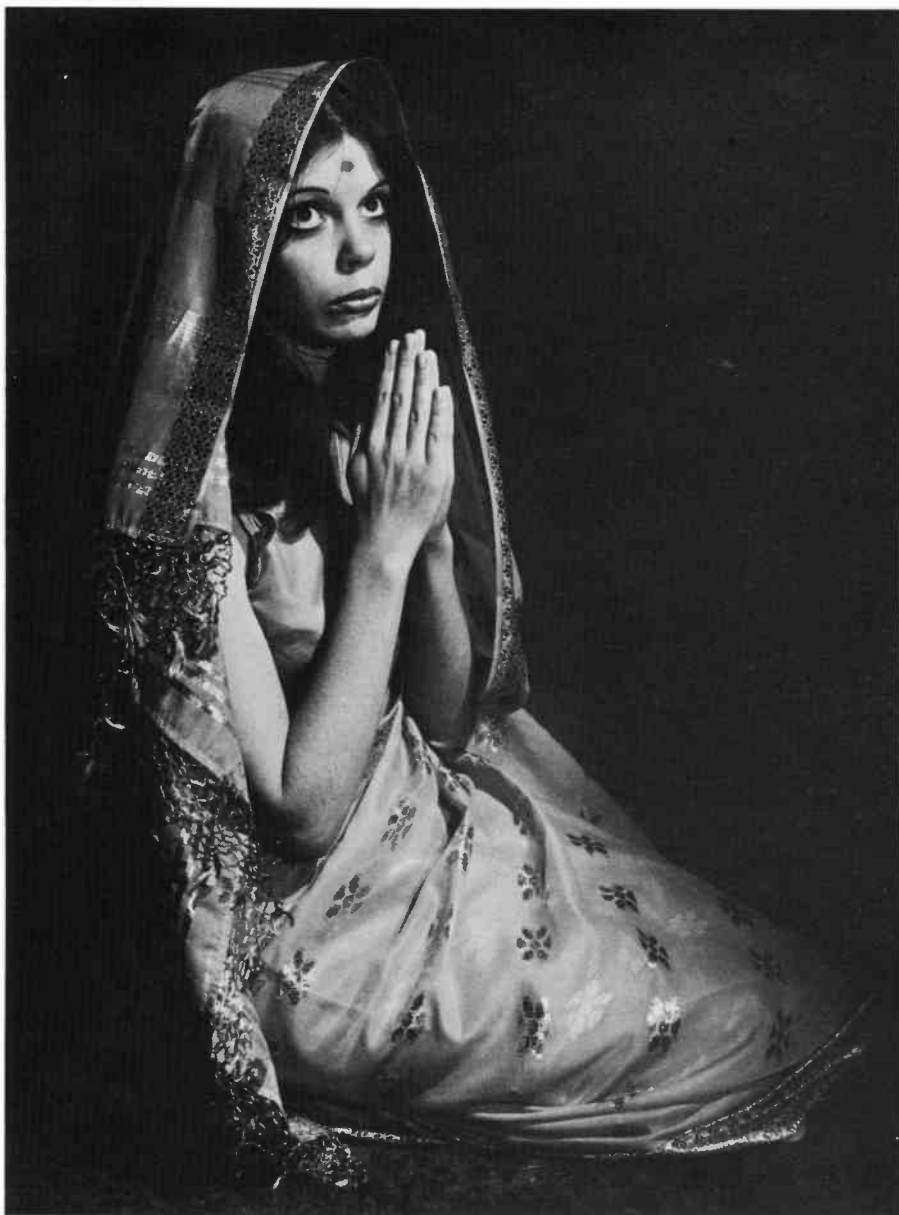
DIE BLOUGOMBOOM OP GENADENDAL by Eric Duligal A.P.S. S.A.



HAVE MERCY UPON US by Eric Duligal A.P.S. S.A.



HAVE MERCY UPON US by Eric Duligal A.P.S. S.A.



this dream child was a nightmare from the start, and it should be withdrawn. Apart from the fact that it is extremely childish, it has been conceived by a Society that does not even boast of a tie of its own!

It is a tragedy that this ridiculous symbol has been foisted on members of a Society that was at long last beginning to grow up. In the name of reason can we not behave like intelligent adults, and remove this infantile bauble?"

COMMENT: In fairness the issue of News and Views calling for thoughts on a PSSA tie would not have reached the writer by the time this letter was sent. As for the baubles, should all sportsmen in clubs countrywide turn in Springbok colours which were foisted upon them for merit? They can, but few do. Granted, infinity is a long way from a fellowship or an associateship award, but for those who can't quite make it, and only the best do, it is some form of recognition for what they are achieving or striving to achieve. Could we not sum it up by saying that those who are happy with it, let them remain so. To those who consider it to have no value let them strive for their goal, be it a beret, the President's award, or an honorary fellowship.

Those directories that sit next to your telephone. Could your photo be the cover for the next one? Here is a letter from the Postmaster General which should galvanise you to action.

...." TELEPHONE DIRECTORY COVERS

The Post Office annually publishes 12 telephone directories covering the whole of the Republic and South West Africa. A colour photo typical of the area covered by the directory concerned is reproduced on the front cover page.

It would be appreciated if you could bring to the attention of your members, that the Post Office is anxious to receive colour transparencies of at least 57mm x 57mm for consideration. Unfortunately 35mm photographs are not suitable for reproduction. Since no financial reward can be offered, recognition will be given to the owner of the photo on page

one of the directory.

The Department's Regional Director's at Bloemfontein, Cape Town, Durban, Johannesburg, Kimberley, Port Elizabeth, Pretoria and Windhoek would gladly supply any further information required by your members. "

Don't be put off by the size. Give a top class 35mm transparency to a professional processing house and you could have that suitable 60mm x 60mm.

.....

A letter from Paarl.

.. " A.T. Carstens,
P.O. Box 459,
PAARL, 7620

Dear Sir,

Thank you for receiving "News and Views" every month.

I want to give my meaning about the ties with PSSA badge. I would think the maroon and black would be the best. I prefer the maroon. I would like to have something like this so it wouldn't be necessary to wear the badge all the time. By the way please let me know the price of the new smaller PSSA badge.

From my side just one complaint. The other day I heard people said that you asked the clubs to send you their monthly newsletter, although they send it you never publish any of them. Give some more space for smaller clubs.

The other thing, I am one of the people here in Cape vicinity who would like to attend Congress but due to travel distance we couldn't make it. What is the chance of Congress being held in the Western Cape? I am sure here are many people who would like to attend."

COMMENT: Many thanks indeed for your letter Mr. Carstens. The price of the smaller badge is R1.50. As far as newsletters go, we apologise but assure you that the smaller clubs are not neglected. We receive many magazines, country and world wide. We read them all, and in the limited space available try to publish as much information of general interest as possible. Could be we're not getting yours? Please let us know the one you are referring to. Congress? Well, it's on the move

as you know. A different venue each year, although for many reasons it's generally more suitable in or near a main centre. We'll check and let you know what information we can on proposed future venues. Let's hope one will soon be nearer you. By the way, that card of yours is really something, well done!

.

From: Eric Duligal,
"Golden Gate"
30 Ireland Avenue,
Eldoraigne,
Verwoerdburg.

Dear Sir,

THE ROLLING STONES

I believe that it is normal for Club Competition Rules to state that, except for special conditions, a member may not re-enter a slide or print that has already been presented to a judge in Monthly Competition. This is a fair enough rule as it prevents the one outstanding, possibly lucky, shot from winning awards for evermore.

But what happens when an advanced or beret worker from another club becomes a new member of your club?

I believe that two situations may arise, both of which give the new member an unfair advantage. In one case the new member is placed in a high class such as four star or beret class. He has a large stock of photographs which have already been judged in his previous club or have been exhibited on salons. In either case he has the advantage that his work has already been judged by competent judges. Much more important though, is the fact that he may sit back for a year or more, entering his four prints each month

and collect the honours. The loyal club member on the other hand, has to slog away to produce a new batch of four prints or slides every month because he is not permitted by the Rules to re-enter his pre-judged work. It is tough enough to make four salon class photographs each month but let each man compete on an equal footing. Competition is good for us but let it be fair competition.

The second situation is also to the advantage of the new member. In this case he is an experienced worker who does not bother to ask the Committee to place him in an appropriate class. He therefore automatically goes into the lower class (beginner or novice). He is then competing against the genuine novice or beginner who has never entered competitive photography before and still has a lot to learn, a fact that is recognised by the judge who is usually pretty lenient in his assessment. Naturally, the genuine novice stands no chance against the new experienced worker and he just leaves the club believing that he has no ability. Another potential good member down the drain.

I have no wish to discourage experienced workers from joining another club. I do ask that they compete on equal terms with established members. To this end, therefore, I would like to suggest to clubs their consideration of the following rules:-

1. On the application form for admission to the club, the following question should be asked:-
Are you or have you been a member of a photographic club or society?
Have you participated in National or International photographic salons or exhibitions?

If the answer to both questions is 'No' then the new member is placed in the lower competitive class.

If the answer to either question is 'Yes' then the member is requested to submit a panel of prints or slides to a competent sub-committee of the club, who will then view the work and recommend to the main committee the class into which the new member should be placed, which may be

one two or three star (beginner to advanced). The higher classes of four and five star should only be attained as a result of work in the club which the member joins.

2. A competent sub-committee is a group of not less than three people who are themselves not lower than three star in the division (prints, slides etc.) to which the member has applied.

3. Work entered in Competitions in the Club shall not have been previously shown in any club or salon. The Competition Entry Form might state this as a condition of entry.

I hope that clubs may consider these proposals so that the Rolling Stones gather no moss, nor Golds nor Trophies, other than in fair competition."

If this is so, I couldn't agree more, rolling stones should not rest on laurels but should seek newer depth of field. - Ed.

.....

And finally, from Springs Colour Slide Club.

..."In our sixteen years of existence we have only managed to produce 7 Beret workers and 2 Associates of P.S.S.A. and it is these people who have been awarded the Infinity Tie/Brooch.

Mrs. Beth Grundlingh APSSA.
Mr. Lex Liston APSSA
Mr. Schalk Cloete
Mr. Laurie Lavis
Mr. Julian Pascoe
Mr. John Bayman
Mr. Herman Staal
Mr. Hugh Donaldson.

MINI CONGRESS

Here's the full programme of the Germiston Camera and Cine Club's Mini-Congress. Send your name(s) and remittance of R10 per person to the Congress Secretary
P.O. Box 857
Germiston
1400

to secure your attendance.

DATE: Saturday 5th June 1976

CONGRESS FEE: R10 per person (inclusive)

VENUE: Victoria Lake Club, Germiston.

PROGRAMME

09h00 Meet your friends
09h30 Official opening by Mr. Les Luckhoff, President of PSSA
10h00 "DERIVING PLEASURE FROM SLIDE/SOUND SEQUENCES" Lecture by Mr. Phil Feitelberg
10h45 Morning Tea
11h15 "SURPRISING ASPECTS OF WEDDING PHOTOGRAPHY" Lecture by Mr. S.G. McCullough.
13h00 Lunch
14h00 "DEVIATIONS FROM A CINE THEME" Lecture by Mr. Paul Monk.
14h45 "THE SALON SCENE IN MONOCHROME" Lecture by Mr. Mike Feldman
FPS (SA)
15h30 Afternoon tea.
16h00 "BASICS OF DRAMA" Lecture by Mr. Alister Brown
19h30
for
20h00 Dinner
Closing address by Mr. Jas. Smith, FPS (SA), President, Germiston Camera and Cine Club.
22h00 Dancing (Taped Music)

LIONEL'S FAREWELL

The meeting of the Durban Camera Club that was held on the 14th January, 1976 was no ordinary affair. Absent was the orderly rows of chairs, the print box, the projector, tape recorders and other paraphernalia that are so much in evidence at our regular meetings. In their place were tables well laden with paraphernalia of a different kind - good things to eat and drink - the trappings, in fact, of a social occasion.

The party, for such it was, was being held in honour of Lionel Bevis, that member of immensely long standing

whose name, over the years, has been indelibly inscribed in the annals of our club, as indeed it has been in the history of amateur photography in South Africa.

But for one fact and the underlying reason behind it, the party would have been a more joyous affair than the cheery sounds of so many voices led one to believe it to be. But the sad fact of the matter is that Lionel, after the untimely passing of Margaret his wife, has decided to leave us in order to settle in Johannesburg with his family.

After a veritable lifetime spent in the service of the Club, almost continuously as an office bearer Lionel will be missed very greatly, a fact that was expressed most clearly by Frank Morris when he addressed the gathering to announce that, in order to ensure that our good friend does not lose touch with us entirely, he was to be presented with a portable typewriter as a parting gift from the members.

The big moment came with the presentation of the typewriter by Mrs. Anne Loney.

I am sure that there must have been many like myself who, in listening to Lionel speak, after the presentation had been made, allowed their thoughts to return to days gone by when Lionel and Margaret together were participating so fully in our club's affairs. The epitome, surely, of what good members should be.

Robert Page.

From PAN, Durban Camera Club.

* * * * *

CAPTURING NATURE

What do we mean by Nature Photography? By Nature Photography we mean photographing flowers and other plant life, insects, birds, wild animals and marine life. These pictures should be as natural as possible and should not include man or anything man-made, with one small exception of plain coloured artificial backgrounds which are sometimes an advantage with certain close-ups. In any nature photograph the main subject should be completely in focus and every advantage should be

taken to show as much detail as possible. At the same time an effort must be made to create a pictorially pleasing effect, by using the most suitable background available and composing the main element of the picture within the frame to give balance and colour harmony to the picture.

Of all the subjects covered by "Nature" probably the most popular is "Flowers and plant life". This subject can be divided into two types of picture, firstly the close-up of an individual flower, fern, or leaf, and secondly the environment picture showing something of the natural environment of the plant or including several flowers in various stages of development.

What is the best lighting for flower close-ups? I would suggest full sunlight in almost every case. One can usually arrange the subject to obtain the best lighting effect from the sun, and there is no shortage of sunshine in this country of ours.

Backgrounds are particularly important in this type of photography. One thing to watch is background colour, as colour contrast and harmony is one of the main contributions to the final pictorial effect. For example, a plain blue sky makes a good background for yellow and orange flowers. The shade of blue can be darkened if necessary by using a polarizing filter, without affecting the colour of the flower. A dark green or black background often helps to bring out the beauty of a red flower. This can be achieved by arranging your subject so that the whole of the background is in deep shadow, and only the flower itself is in sunlight. The blues, mauves, and violets look good against beige, light yellow and in some cases light green.

Where a suitable natural background is not readily available coloured card or other material can be used. The card will be out of focus, so no texture will show up. In certain cases where the flower has large leaves, these can be used to advantage in arranging a background provided they are not allowed to dominate the picture.

So far, we have only been talking about close-ups. Let us now consider the environmental pictures, which if shown with the close-up can very nicely round off the subject from the record point of view.

To give a clearer idea of what is meant by an environmental picture, here are a few examples - (1) A Fire Lily on a patch of burned grass, perhaps using low glancing light to dramatise the burned stubble and highlight the lily. (2) An aloe growing from a crack in a rock, showing some of the rock formation and texture. (3) A flowering cactus, with an interesting sand background.

Although no special close-up equipment is necessary for this type of picture, it is far from easy to achieve a good pictorially pleasing result. A lot of imagination and a fair amount of photographic "know-how" is necessary. The main thing to watch is simplicity. The smaller the main components in the frame the better. Keep the whole picture in focus, and avoid any extraneous matter in the background.

One of the most fascinating types of nature photography is insects. Here one really has to get close-up to the subject. It is advisable however to place the insect on something in harmony with its natural surroundings. Artificial backgrounds, although out of focus, do tend to give the picture a false unnatural appearance.

Another subject which can give very pleasing results, particularly to birdwatchers, is wild birds. For this type of work one does require a little specialised knowledge regarding the nesting habits and locality of various species. It is also necessary to use some form of remote control for the camera as although the birds quickly get used to the presence of a camera (suitably camouflaged with twigs) they are not particularly partial to being photographed by humans at close range. The simplest way of achieving this "remote control" is to use an extra long pneumatic (bulb type) shutter release, and having set up the camera to cover the nest, retreat as far as release tube will permit and wait for the bird to return. One more point before we leave this section is, keep your shutter speeds as high as possible, even if it means using flash on the camera.

Birds are liable to move extremely fast without warning.

Last, but not least, is the photographing of wild animals, at ease in their natural surroundings. This does not mean snaps from car windows, usually of startled or alerted game. The easiest way to get natural shots is to set up the camera at the side of a fresh game walk, or near a water hole, taking care to consider the wind direction, and making a good job of camouflaging both your camera tripod and yourself.

Patience definitely is a virtue in this game. One of the most suitable cameras for this type of work is the Leica, with its quiet action, used in conjunction with the Visoflex housing, and preferably with a 400 lens. I say 400mm because you would find that a longer or more powerful telephoto lens has too small a depth of field while a shorter lens has the problem of trying to frame the subject, which becomes acute.

With wild life photographs it is always advisable to use a fairly high speed film, as the best time of day to find game moving about in the open is early morning or late afternoon. In the heat of midday you might as well follow your subject's example and have a snooze in the shade.

L. ERNEST WEST PSA

FROM PAN, Durban Camera Club.

* * * * *

EMULSIONS GALORE

Today's photographer could be said to be suffering from an embarrassment of riches. The market-place is flooded with photographic products, and scores of manufacturers are proclaiming the virtues of their wares. And what makes matters worse, is the fact that most of the products are good and live up to their maker's claims.

Nowhere is this truer than with regard to films. One could easily list a score or two of black and white films, and then add another dozen of colour negative and colour reversal films - without even mentioning the "way-out" emulsions like Agfacontour and the multiplicity

of graphic arts materials.

Dave Shaw, in his illustrated talk (on the 8th January) gave us a comprehensive rundown on just what is available, and on the characteristics of many of the emulsions from which today's photographer can choose. In a fact-packed hour, Dave covered the field, and left your struggling correspondent (that's me) with a bogged mind and a sprained wrist.

However, here are some of the salient points from the lecture:

Kodak Tri-X is, beyond doubt, the most widely used black and white film, and would seem to account for some ninety per cent of published photographs. It is a fast, forgiving film, with a relatively compact grain (given optimal development) but, because of its thick emulsion, does not yield a particularly sharp image. In this respect, Dave showed us comparable enlargements of Tri-X and Ilford HP4 negatives, and the HP4 did seem to be sharper, with smoother tones. Against this, however, it must be noted that HP4 seems to have less latitude than Tri-X. It is probably the ability to give a usable image in the most unlikely light situations, which has endeared Tri-X to press photographers.

Mention of poor-light photography brings us to Kodak 2475 Recording Film. This can be rated up to e000 ASA, but is naturally rather grainy, and its ester base tends to curl vigorously. Development is in DK 50.

At the other end of the scale, is Gevaert Microfilm, which is virtually grainless (even in huge blow-ups) but very contrasty. It is very slow, and has a DIN rating of about 8.

From J.P.S. REFLEX

RETICULATION... WITHOUT TEARS

Reticulation is rather another word for a flaw in the emulsion of the film. This flaw is usually caused by a temperature fault during processing where the emulsion is forced to contract at uneven rates. So all we have to do is to balance the

temperature of the film and if all goes well it will reticulate. Here is a basic formula that can be used on all types of film, black and white, colour or colour slide film.

First of all, load the film onto the processing reel in the normal manner. Now working in the dark pour in water at 140°F and let the film soak in this for at least 1½ minutes. Now remove the top of the processing tank, lift out the film and plunge it into water at 40 - 50° F for 1 minute. Next step is to pour out the cold water and to pour in water at the temperature of your first developer i.e. 75°F if you are doing a C22 process. This is to bring the film and reels to a temperature where they will not affect the temperature of dev. Now all you have to do is to process the film in the normal manner. At the end, if all has gone well, you should have a fine reticulation pattern all over your negative area.

One word of advice with all of these types of processes if you have possibly got a good neg. first process it in the normal manner and then copy it to reticulate it. This way if something goes wrong you don't have to go and shoot the picture again.

FROM LUMENENS, P.E. Camera Club.

AFTERWORK ON MONOCHROME PRINTS



It is often said that one of the main differences between the slide worker and the print worker is that, within limits, the former is presenting his work as observed at the instant of exposure, while the latter is presenting something which may bear only a remote relationship to what the camera recorded. Leaving aside the whole question of line-work and derivations, let us examine how to do all this. To simplify matters still further, I am going to assume that the reader knows dark-room techniques fully, i.e. dodging, burning in, the effects

of over- and underdevelopment of paper, the use of special paper developers, paper grades, etc., etc. All I want to discuss is how to modify the print after it has been developed.

The very first step in every case is to look at the dry print and decide which areas or spots need to be lighter. This is done by means of iodide reducer (or Farmer's reducer, which I find trickier). The formula for the stock solution is 30g potassium iodide and 10g iodine crystals in 200ml water. To clean black spots apply undiluted with a very fine 0 or 00 brush to either the dry (giving sharp borders to the resulting white) or soaked and very well blotted print (giving diffuse borders). Do not let it run away from the area concerned since it reduces fully in a matter of seconds. Fix with a 10% hypo solution (do not use Amfix or acid fixers or hardening fixers). Wash the print very well. After spots have been bleached, you may decide to lighten areas - to bring out highlights, increase contrast locally, create a lead-in, separate the black of the subject from the background, emphasize clouds, etc., etc., etc. To do this dilute the stock solution in the ratio 1:100 (different papers and different people like different dilutions - practice first!) The print must be soaked and blotted. Apply the reducer with cotton wool. The ideal is to have the proper result after about 5 applications. Do not try to get the full effect in one go - the result will look awful. 10 applications are still fine if you have enough patience. Remember that this is a cutting reducer, i.e. it bleaches a light area more than a dark area, and therefore raises local contrast. It also means that a mistake, once made, is very difficult to repair. Practice makes perfect. Fix, wash, dry. This step can be done for nine out of ten of your prints to advantage.

The next step - also necessary in almost all cases - is spotting. We want to remove dust marks, the white spots left by the reducer, scratches on the negative, and we

may want to darken a few dark gray spots or lines, or bring out detail. Water colour is by far the easiest way of doing this, and, properly done, is absolutely undetectable. I use Marshalls - the only one that I have found to be really satisfactory. Colour matching must be good - do not try to do this in artificial light. Never paint - the print has grain, and if you paint the resulting grainlessness will look bad. Use a 00 sable brush and dilute your colours with a solution of 1 drop of Cascade or Photoflo in a cup of water. Once again practice makes perfect. The only warning is to spot - make a collection of dots - instead of paint - and never to attempt large areas by this technique. Exact colour matching is impossible, and its lack becomes obvious over a larger area than maybe $\frac{1}{2}\text{cm}^2$. All this is done on a dry print. For the next steps we have to differentiate between papers. If your paper is glossy or crystal, this is the end of the road. If your paper is matt or semi-matt (Agfa 112 bromide or PRN 118 chlorobromide for instance) you can still go to town with pencil and with oil. For both, the paper must first be primed with a mixture consisting of 3 parts turpentine, 1 part poppy oil, 1 part white terebene, 1 part Copal varnish and 1 part linseed oil. This is rubbed off until the paper appears to be quite dry again. For pencil all that is required is to know that a hard pencil will give a light grey and a soft pencil a dark grey. Marks can be evened out with your finger, or a piece of cotton wool. For oil colour matching once again is important. Balance blue-black and lamp-black carefully to match the print. Oils are beautiful for large areas - e.g., obtrusive backgrounds - but give trouble when you have a sharp boundary between two areas which must and must not be darkened. The handling of this takes very much practice. Smaller areas should be handled with pencil - just remember that pencil will never give you a deep

black. After pencilling and oiling the print is left in a dust-free area for a week to dry. You can now touch your masterpiece - however, if you hold it skew against the light the retouched areas will stand out horribly. You now complete the job by an application of Cobra White Wax floor polish and a smart polishing with several pieces of soft material. This effectively hides the pencil gloss and the matt oil, and incidentally gives your matt print some sparkle in the shadows.

What to do if all the above is still not sufficient to give you what you want? Let us assume that the original negative was so bad that you simply had to use water colours over large areas, with a resulting blue (or red or green) blotch over this area due to imperfect matching. Do not worry too much. Finish your print, mount it, and then re-photograph it, using a polarising filter, at night outside with two floods fairly far away at 30 - 40° to the plane of the print. An almost straight print from the resulting negative, assuming it has been underdeveloped by about 20%, will give you all you want.

There are other ways of grossly changing the results - paper negatives, the gum process, the Bromoil process, and many others - that I do not intend to discuss. They are for specialist use only. By all means specialise if you want to, though.

Remember the rules of the retouching game - everything goes as long as the judge can't detect it. If the judge can detect it, nothing goes! The very best of good luck to you!

FROM KLIK, C.S.I.R.

* * * * *



CORRECTION NOTICE !!

--- CONGRESS 1976 ---

PLEASE NOTE, CORRECT DATES WILL BE;

7th to 11th October

SALON SCENE

A INTERNATIONAL

DURBAN - 16th June, E.V. Norman, Box 1594 DEN

24th WITS - 3rd Sept; Abe Flax; Box 3435 JHBG

15th EAST CAPE - Feb 1977; Barrie Wilkins,
Box 1322 P.E

4th PRETORIA - April 77, D.G. Basel; Box 20048,
Alkantrant PTA

BORDER - June 77; Peter Filmer; Box 147 E.L

S.A (JOHANNESBURG) - Sept 77

B NATIONAL

SPRINGS COLOUR SLIDE - 2nd June; Director,
Box 544 Springs

PSSA - MPD - National Film Festival - 17th
Sept; A.F. du Toit, Box 412 Florida

Secretary
Mrs. Pam Smith

P.O. Box 2007,
Johannesburg, 2000

609-3812

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D. Basel

P.O. Box 20048
Alkantrant, Pretoria, 0005

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